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KUNKEL'S Musical Review

APRIL, 1902

Vol. 25, No. 2

Whole No. 290

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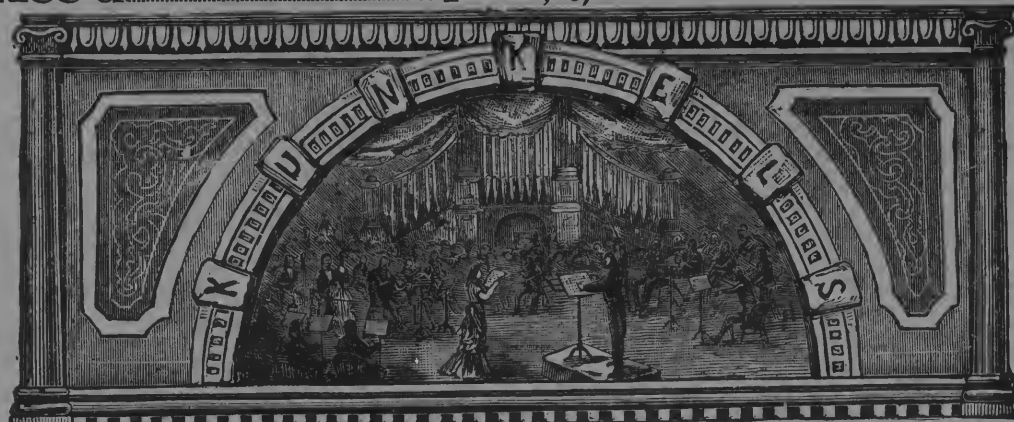
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WAGNER could never find a sufficient outlet for his enormous energy, says the *Music Trade Review*. He threw into his dramas everything that his riotous imagination suggested; he was never content to hint a thing, but must needs speak it out full, explain and explain a hundredth time things he had made perfectly clear on the first statement. There never was a man with so wonderful a talent for explaining the obvious. Just as he presented his themes in a hundred different forms, so he presented his ideas from a hundred different points of view. When his ideas were his own he was always interesting; there is no one portion of the music dramas that we would rather be without; but when we are compelled to hear all the portions of one evening the ordeal is often a little fatiguing. He defeated his own object; on a first hearing the endless repetitions, instead of making for clearness, make for confusion.

Balance of form on paper is not end, the end ought to be clearness when the music is sung, and clearness is not attained. And if the French critics are wrong on many points, on this one they are absolutely just.

THE authorities of the University of Chicago say that one million dollars is necessary for the establishment of a music department to that institution.

MME. NORDICA will spend next fall in England, singing at some of the numerous musical festivals, and having in October and November a provincial tour under Schulz Curtius. She will introduce to our English friends many of the American ballads which are at present winning such a vogue.

THAT finished and conscientious artist, Charles Gregorowitsch, violinist, who appeared recently with the Boston Symphony Orchestra, for the first time in this city since his American tour in 1896-7, was given a

most enthusiastic welcome. He selected as his number the fifth concerto of Vieuxtemps, which he played in masterly style.

FROM trustworthy sources it has been learned that Signor Sonzogno, head of the great Italian music publishing firm, whose prize of \$10,000, offered for the best opera by an Italian, was won by Mascagni with "Cavalleria Rusticana," has now offered a similar prize for the best one-act opera in any language. In addition, he offers to produce the successful work at his own expense at Milan, on the occasion of the international exhibition in 1904.

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THOMAS M. HYLAND, . . . EDITOR

APRIL, 1902

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MUSIC AND ITS MISSION.

"Music, in its very nature, is the heritage of all humanity, and in some form, lower or higher, we find it in the social activities of all people, even the most savage. It is in its essence an abstract art compared with the tangible surroundings of man. Unlike all other manifestations of art, it is not a symbol or a representation of material things, which in the loftiest moments can only suggest the abstract; nor is it an expression of concrete ideas in the sense of poetry's expression. It is a positive, self-existing agency of the spirit, representing material ideas only in a reflective, abstract way, or indirectly by the aid of association with other matter," said Prof. Arthur Louis Russell in a recent lecture.

As a concrete expression, music is capable of only one quality, intensity, and through this element it finds its great emotional character. In this abstract quality of music it finds its greatest force as a sociological factor, for society is held together in sympathy more by abstract ideas than by concrete details. Men live for the love within the principle rather than for the principle.

Perhaps it is because music does not dogmatize that it is so universally loved. A pictured saint may offend the sensibility of a critical observer, because of its concrete expression, in which he find no correspondence with his own ideal, and at its best a sculptured Orpheus will not arouse much emotion; but we are melted by a melody which breathes a prayer before the saintly face, or which reflects the anguish of the mythical singer upon the loss of his Eurydice. Crowds will gather and remain where the strains of music may reach them, and a public

concert will attract thousands where the display of sculpture or painting will draw but few.

Music is the most sociological of the arts, because it lends itself so readily to our spirits in any mood.

Every general knows how inspiring is music to his marching army. Luther realized the drawing force of music in which all could join, and he with his stately chorals, sang the Reformation into the hearts of all Germany. The schools drill the scholars in gymnastics and marching, alongside rhythmic strains. The churches all call in the aid of music not only to attract the congregation, but as a real service glorifying the Creator. Which other of the arts has grown to be so active in society?

I submit to you this thought: Music as it is at present considered in society is in no adequate sense fulfilling its purpose in the world. For you and me there comes a question of deep import: Is music receiving proper consideration as a sociological force? Are we awake to an appreciation of the utility of the beautiful as shown in this art? Look at the practical side of it; consider the amount of money spent annually for this, shall I say amusement? Do we seek this art rightly? Are we receiving its full benediction? These questions appear to me pertinent.

I believe that the great mass of cultured men look upon music as a toy, or at least a mere source of amusement. If this be all one can find in music, it is a costly thing, not in any sense paying for the investment. The business man pays large sums for pianos and piano instruction in his household, but he seldom realizes the benefit he should, because he asks for cheap results instead of the best possible. The demand in the home today is not for the best in music, but I regret to say, the worst, the so-called popular song.

In our public schools there is constantly going on a contest, incited by the book publishers, as to the best method of teaching do-re-mi, and while this is going on, the school children are losing their sweetest privilege, the refining influences of music as a beautiful thing, to be expressed in a beautiful way. If we taught the children melodies associated with the text of the purest theme and expression we would be doing a lasting beneficence in the community. This offers less chance for the politician but it will make far better citizens in the coming years. Teachers should have musical voices, and children should be taught to speak musically.

"When business men call upon music to aid them in their efforts to amuse the poor during the nights of the heated term, they usually miss the best of the opportunity, for, instead of music, beautiful and elevating, the programs are made up of the most vulgar of tunes, and, as if to flaunt the inappropriateness more boldly, the newspapers or enterprising advertisers print the programs with the subjects of horrible songs to be played. The excuse for this is that the people want the popular things. If these popular concerts for the poor are to be a benefit to the listener, those in charge should see to it that good music, cleansed from vulgar associations, be played, so that it shall become popular.

Look at the churches which spend so much for music. In the Catholic church, that sublime recital of faith and of the life and death of Jesus is often set to tones only fit for the dance room. In the Protestant church the Sunday-schools, which should train their scholars in dignified song, with religious spirit, feeds the youthful mind with sentimental lyrics set to trashy, musical commonplaces; polkas and waltzes in disguise. The revival services call for the cheapest music.

"Look at the public schools. Ask your child at home to sing you a song. Will she sing you a fragrant flower of music, such as should have been learned in school? No! she will pick up a coon song from the piano, the only thing she knows in song. And, gentlemen, I believe you are pleased with it. Is not this a shame?

"If music be but a toy, cast it out of the church and the school. Put it in the nursery, the dance hall, or on the park platforms alongside Punch and Judy shows. But if this sublime heritage of man be what so many of us think of it, let us see to it that, though we find it a thing of play in certain moments, we recognize, in so great a thing, something, to be held in deep reverence, as we search for its full meaning."

THE Charles L. Young "Musical Club and Amusement Directory" for 1902 has just been published. It is a complete detailed book of general information, and should be in the possession of all interested in club and amusement affairs. The work is put at the low price of \$3.00 per copy, and orders can be sent to Suite 801-2-3, The Townsend Bldg., 1123 Broadway, New York City.

AMONG the notable successes achieved at Berlin recently were an orchestral suite of four movements and a serenade for alto and piano by Ernest Lachmund, the well-known musician and composer of Duluth, Minn. The Staatsburger Zeitung, of Berlin, voices the opinions of its contemporaries when it says:

"On composers' evening at the Deutscher Hof (Nov. 7) an orchestra suite by Ernest Lachmund was played. This work gives proof of a fine and original talent. The orchestration is very effective in parts, and there is an enjoyable swing-and-go to the whole. The

first and last movements appeal more to the masses, while the two middle movements contain finer and more valuable ideas. The whole suite received the most enthusiastic applause. Mr. Lachmund is a pupil of the Berlin composition teacher, Robert Klein."

THE collection of music in the Library of Congress at Washington contains some 320,000 items, composed chiefly of American compositions and foreign works published and entered here since the passing of the International Copyright Act of 1891. The copyright accessions number about 16,000 annually.

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MAUD POWELL TALKS OF MUSIC.

INTERVIEWS generally take a long time. I had only fifteen minutes. The time was 4 p.m., and the place Manchester, says C. Fred Kenyon in an exchange. My train to Derbyshire went at 4:20, so when Miss Powell met me at the foot of the stairs of the Queen's Hotel, there was really no time to be polite. Besides, she didn't expect it.

"I know you're in a hurry," she said, "so don't bother to talk about the weather. Come to the corner here—there's everything you want: pen, ink and paper. You don't take notes? What a relief! You don't know the hot feeling that comes over me when a man plumps himself down in a chair, pulls out a notebook and pencil, and asks you when you were born. It's the most dreadful thing in the world that can possibly happen to anyone. But interviewers are privileged beings. They are allowed to say anything, and we, their poor unprotected victims, have to submit with a smile.

"Yes—I myself should like to say something about music; it's a matter I feel very strongly about. The certainty of achieving fame which most musical students possess is not only pitiable, it is pitiful. When I see a young girl striding along with a violin-case in one hand and a roll of music in the other, my heart aches for the sorrow and disappointment she will have to go through. Concert playing is no career for anyone, unless he have powers absolutely above the average. And even then, it is one of the most disheartening professions a girl can possibly enter. A man like Kubelik can get as many engagements as he wants, but Kubelik is a technical giant, and I am not speaking of giants. I am speaking

about the ordinary run of violinists, pianists and vocalists, of whom there are scores. An artist has to *seek* engagements; they rarely come to him. He has to obtain letters of introduction to managers, he has to introduce himself sometimes, and if he gets terribly snubbed, well, it's all in the day's work, and he has to put up with it. People say 'there's always room at the top.' So there is, but how many strugglers ever get there? Not one out of every five hundred. A man or woman may become fashionable, but who understands fashion and who is able to fathom its strange eccentricities? I know very well that it is extremely unpopular for a successful artist to talk in this way; he is generally accused of being anxious to avoid future competition by discouraging young aspirants; but, believe me, I speak right from my heart when I give Punch's advice to those about to marry—'Don't!' it doesn't pay; and not only that, it is the most heart-rending profession in the world. Take my own case, for instance, I am no longer in the first flush of youth—in fact, I've been before the public a fair number of years, but *I haven't saved a cent!* I simply can't. Artists are supposed to dress well, both on and off the concert platform; they are supposed to stay at the best hotels when traveling; and they are supposed to keep up appearances in a thousand and one little ways which I needn't trouble to explain. Added to all this, an artist is really only a child—he doesn't understand the value of money because he receives it in fairly large sums after half-an-hour's work, and he spends it as quickly as he gets it. Not one artist out of twenty is a good business man; it isn't natural that he should be. The artistic temperament is all against it. The artist's life is a

hand-to-mouth existence; anything between 200 and 20,000 pounds a year may be made from it, but the prizes are few and far between. And of late years another difficulty has sprung up. It is not only extremely hard to obtain engagements, but at certain concerts one is expected to pay for one's appearance, and (*mirabile dictu!*) there are actually a large number of men and women who are willing to do this. The ambitious sons of wealthy bankers gain an entrance to certain concerts merely by the length of their purse. Of talent they have little, of money they have a great deal—so that is how the trick is done. They put a premium on mediocrity, and concert managers begin to expect really able artists to sacrifice sums of money just for the sake of appearing once or twice at their concerts. I am glad to say I have never paid a cent for any one of my appearances; I would rather starve than encourage a system which is ruining the prospects of so many talented men and women."

Here Miss Powell would have sighed if she had been that kind of person; but instead of sighing she spoke in a high passionate voice, and looked as if she would like to emphasize her remarks by vigorous thumps on the table. . . . We both looked at the clock simultaneously; there were three minutes left.

"Quick!" I exclaimed. "Let me have something of English music. What do you think of Elgar?"

"Oh—Elgar is the English Richard Strauss—the greatest composer we have, or, at all events, the man who will eventually become the greatest composer.

The interview was over; my time was finished.

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Allegretto ♩ - 138.

The first system of musical notation for the Minuet Moderne. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), indicating C major. The time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 138 beats per minute. The first measure is marked with a piano (p) dynamic. The notation includes various fingerings (1-5) and wrist strokes (indicated by arrows) for the right hand. The left hand has a few notes in the first two measures.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

The second system of musical notation, continuing the piece. It features more complex passages in the right hand with many fingerings and wrist strokes. The left hand continues with simple accompaniment.

The third system of musical notation. The right hand has several chords and moving lines. The left hand has a few notes in the first two measures.

The fourth system of musical notation. The right hand continues with intricate passages. The left hand has a few notes in the first two measures.

The fifth system of musical notation, the final system on this page. It concludes with a final chord in the right hand and a few notes in the left hand.

1841 - 5

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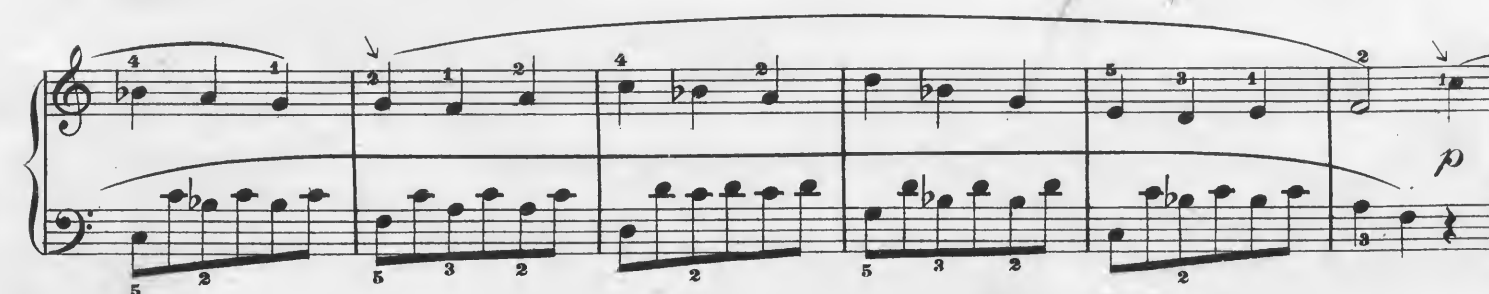
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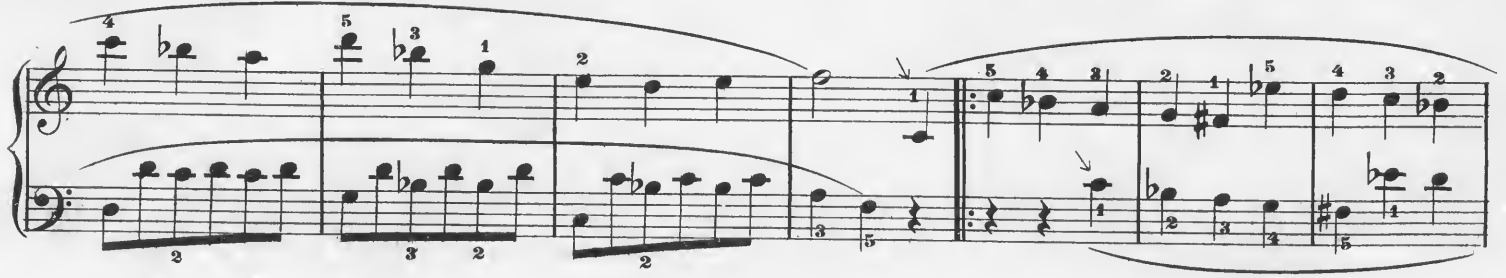
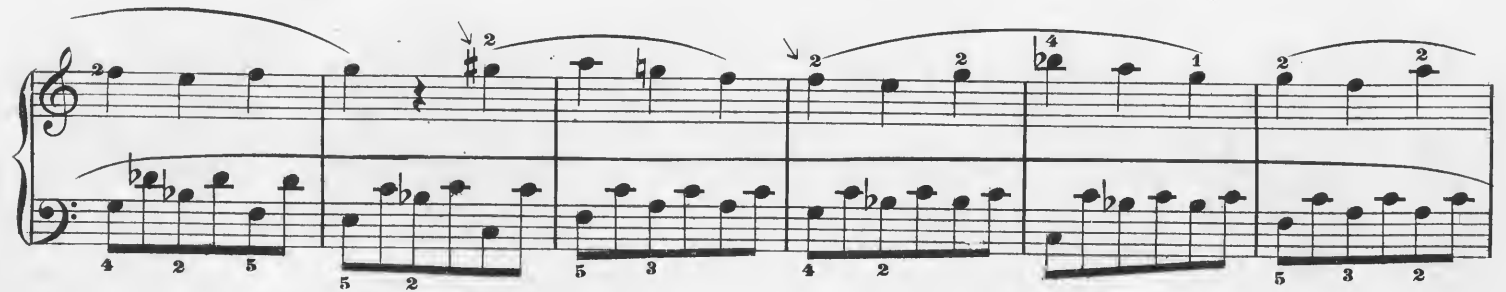
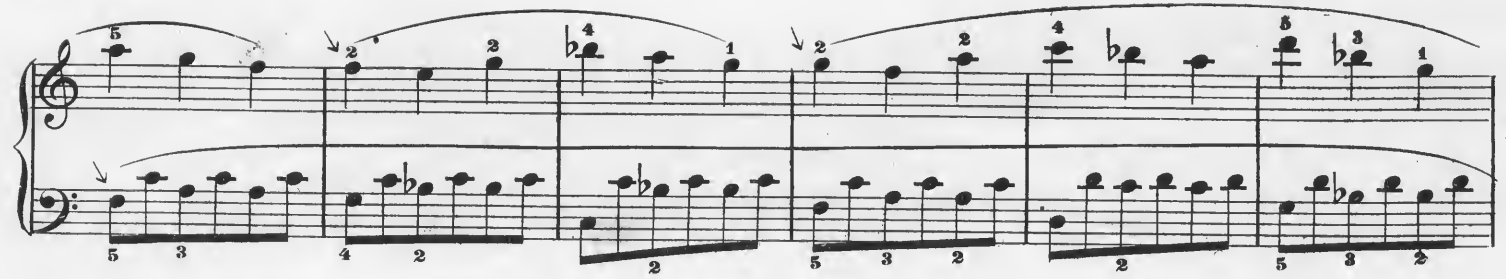
or thus the second time.

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system begins with a treble staff containing a series of eighth notes with fingerings 2, 4, 3, 4, 3, and a bass staff with a single note. The second system continues the melody in the treble staff with more complex fingerings and includes a bass staff with a single note. The third system features a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system concludes the piece with a treble staff containing a series of eighth notes and a bass staff with a single note. The score is marked with various musical notations, including notes, rests, and fingerings, and is divided into measures by vertical bar lines.



TRIO. Cantabile. (Singing.)





The first system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music. It features a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5 and arrows. The lower staff is in bass clef and contains six measures, mostly consisting of whole and half notes, with some fingerings indicated.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including some triplets. The lower staff continues the bass line with whole and half notes, including some chords and fingerings.

The third system of musical notation consists of two staves. The upper staff features more complex rhythmic patterns with eighth and sixteenth notes. The lower staff continues with whole and half notes, including some chords and fingerings.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with whole and half notes, including some chords and fingerings.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with whole and half notes, including some chords and fingerings. The system concludes with a double bar line.

MY LOVE'S MANDOLIN.

GAVOTTE.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Moderato, $\text{♩} = 92$. (at a moderate movement.) tenuto. (sustained.)

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of eighth notes with various fingerings (1, 2, 3, 4, 5) and accents. The bass staff contains a series of chords and single notes. A dynamic marking 'p' (piano) is present. A key signature change to G major is indicated. The system ends with a 'ten.' (tenuto) marking and a 'Led.' (lead) instruction.

For the proper execution of passages and chords in mixed position also grace notes occurring in this piece see Kunkel's Royal Piano Method pages 33 and 67.

The second system of musical notation continues the piece. It features a treble staff with eighth notes and a bass staff with chords. Fingerings and accents are clearly marked. The system concludes with a 'ten.' marking and a 'Led.' instruction.

The third system of musical notation continues the piece. It features a treble staff with eighth notes and a bass staff with chords. Fingerings and accents are clearly marked. The system concludes with a 'ten.' marking and a 'Led.' instruction.

The fourth system of musical notation concludes the piece. It features a treble staff with eighth notes and a bass staff with chords. A 'crescendo. (increase in force.)' marking is present. The system concludes with a 'Fine I.' marking and a 'Led.' instruction.

N. B. Heed the change of fingering.
Entered Stationers Hall.

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1750-3

or thus the 2nd time.

ten.

(Key of D major)
mezzo forte. (with moderate force.)

Red. * Red. * Red. * Red. * Red. * Red.

ten.

ten.

crescendo (to in-)

* Red. * Red. * Red. * Red. * Red. * Red.

crease in strength)

ten.

Red. * Red. * Red. * Red. * Red. * Red.

ten.

ten.

ten.

Red. * Red. * Red. * Red. * Red. * Red.

ten.

ten.

ten.

N.B. cresc.

Fine II.

Red. * Red. * Red. * Red. * Red. * Red.

CAMP LIFE.

3

NINE O'CLOCK AT NIGHT.

The clock in the distant cathedral is heard striking the hour of nine.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Commodo. ♩ = 100. (Quietly, conveniently, as to movement.)

Musical score for 'Nine O'Clock at Night' in 6/8 time. The piece is marked 'Commodo' with a tempo of 100. It features a piano introduction with a right-hand melody and a left-hand accompaniment. The melody is marked with dynamics *f*, *mf*, *p*, and *pp*. The left hand has a steady eighth-note accompaniment. The piece concludes with a final chord marked with an asterisk.

BUGLE AND DRUM.

The bugle and drum summon the sentry to duty.

Listesso tempo. ♩ = 100. (the same time.) Vivace. (with briskness and animation.)

Musical score for 'Bugle and Drum' in 6/8 time. The piece is marked 'Listesso tempo' (100) and 'Vivace'. It features a piano introduction with a right-hand melody and a left-hand accompaniment. The melody is marked with dynamics *pp* and *ff*. The left hand has a steady eighth-note accompaniment. The piece concludes with a final chord marked with an asterisk.

NEARER MY GOD TO THEE.

From a distant tent are wafted the strains of the beautiful hymn "Nearer My God to Thee," sung by some of the soldiers who have gathered for devotional exercises.

Moderato. ♩ = 126. (with a moderate degree of movement.)

Musical score for 'Nearer My God to Thee' in 6/8 time. The piece is marked 'Moderato' with a tempo of 126. It features a piano introduction with a right-hand melody and a left-hand accompaniment. The melody is marked with dynamics *p* and *ff*. The left hand has a steady eighth-note accompaniment. The piece concludes with a final chord marked with an asterisk.

N. B. The use of the pedal is indispensable to an artistic rendition of this piece. The pedal must not be used until the notes can be perfectly played. In using the pedal, be very careful to press it down precisely at the note demanding its use and release it again when the * appears. For special enlightenment pertaining to the artistic use of the pedal see "Kunkels Piano Pedal Method."

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various note values and rests, including triplet markings. The lower staff is a bass clef, providing a harmonic accompaniment with chords and single notes. Below the bass staff, there are several measures of rests, each marked with a 'Led.' (Ledger) and an asterisk (*). The system concludes with a 'ritardo (slower.)' marking over the final measures of the melody.

BUGLE AND DRUM.

The bugle and drum again are heard, closing with the signal for retirement. The signal is heard echoing from valley to valley.

Tempo I. ♩. 100.

The second system of the musical score continues the piece. It begins with a 'pp' (pianissimo) dynamic marking. The upper staff features a melody with triplet markings and a 'crescendo.' marking. The lower staff provides a rhythmic accompaniment with eighth notes. The system progresses through several measures, including a 'ff' (fortissimo) dynamic marking. The system concludes with a 'signal.' marking and a '5.' measure. The following system begins with an 'echo.' marking and a '5.' measure, followed by a 'pp' dynamic marking. The final system of the page shows the melody continuing with triplet markings and a 'pp' dynamic marking, ending with a '74' measure.

KITTY MY SWEET.

FROM THE OPERA

A WELSH RAREBIT

SOLO OR DUET.

When sung as a duet the tenor sings the first eight measures to the $\$$ The Soprano then continues the solo.

BOOK BY HIRAM W. HAYES.

Music by
CHARLES KUNKEL.

Moderato.

1. Do you love me, Kit - ty
2. To my lov - ing heart I'll

p *ri - - - - - tard.* *a tempo.* *p*

1. dar - ling! Tell me true! Tell me true! Will you wed me lit - tle
2. take thee, Oh my sweet! Oh my sweet! And for - ev - er there I'll

$\$$

1. sweet heart! Tell me true! Tell me true! Yes, with all my heart I love you, Yes I
2. keep thee, Oh my sweet Oh my sweet! Hap - py there I'll rest for - ev - er, Sweet heart

1. do! Yes I do! And you know I wish to wed you, Yes I do! Yes I do!

2. mine! Sweetheart mine! And what - ev - er fate be tide me I am thine! I am thine!

pp

5 4 5 2 5 3 1 2 1 5 1 2 1

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

1. Heart to heart thro' life to - geth-er, Then we'll go! Then we'll go! Naught can part us, naught can

2. Heart to heart " " " " " " " " " " " " " " " "

p

2 3 5

1. sev-er, That we know! That we know! 'Till a-cross death's trou-bled riv-er, We shall

2. " " " " " " " " " " " " " " " "

pp *mf*

mf

1 2 5 5 2

ped. * *ped.* * *ped.* * *ped.* *

meet! We shall meet! Love shall guide our foot-steps ev-er, Love so sweet! love so sweet!

* Ced. * Ced. * Ced. * Ced. * Ced. * Ced. * Ced. * Ced. * Ced. * Ced. * Ced. * Ced. *

The chorus is ad libitum. If sung, it is sung after the second verse, very softly and without accompaniment.

CHORUS.

Sop.
Alto.
Ten.
Bass.

Heart to heart thro' life to-gether, Then they'll go! Then they'll go! Naught can part them naught can

sev-er, That we know! that we know! Till a-cross death's trou-bled riv-er, They shall

meet! they shall meet! Love shall guide their foot-steps ev-er, Love so sweet! love so sweet!

MISERERE.

From Verdi's *Il Trovatore*.

Paraphrase de Concert.

CHARLES KUNKEL.

Andante. ♩ = 96. *Misterioso.*

Orchestra. *p*

f *Fagottos-Clarinetos.*

Rec. * *Rec.* * *Rec.* * *Rec.* *

Rec. *

Ruiz.

Recitative. ad lib.

Orchestra. *p*

f

Rec. * *Rec.* * *Rec.* * *Rec.* *

The musical score is written for piano and orchestra. It begins with a tempo marking of 'Andante' at 96 beats per minute and a 'Misterioso' character. The piano part features complex fingerings and triplets. The orchestra part includes woodwinds and strings, with dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into several systems, each ending with a repeat sign and a fermata. The piece concludes with a 'Recitative, ad lib.' section and a final orchestral flourish.

Leonora. recitative *l. h.* *r. h.* *f* *Orchestra.*

Red. * Red. * Red. * Red.

Leonora. recit. *p* *mf*

* Red. * Red. * Red.

ad lib.

* Red. * Red. * Red. * Red.

con anima. *cresc.*

* Red. * Red. * Red. * Red.

f

* Red. * Red. * Red. * Red.

Cadenza.

Volante.

Cadenza. Volante.

The musical score is for a piano piece, likely a cadenza, in a key with three flats (B-flat major or D-flat minor). It features a treble and bass staff. The treble staff contains a series of eighth-note chords, each marked with a '2' and a '4', indicating fingerings. The bass staff contains a series of eighth-note chords, each marked with an '8' and a '2', indicating fingerings. The tempo is marked 'Volante.' and the dynamics include a forte 'f' marking. The score is a single system with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth notes, with some notes beamed together. The accompaniment consists of a steady eighth-note pattern. The score is written on a single system with a grand staff.

L'istesso tempo. ♩ 69.

[illegible]

Aria. Leonora.

cantabile.

or thus.

or thus.

animato.

dolceissimo.

pp

rall.

p

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

*armonioso.
a tempo.*

pp

rit.

a tempo.

rit.

a tempo.

con gusto

or thus.

animato.

con delicatezza.

or thus.

rit.

a tempo

piangendo.

con passione.

rit. a tempo. con anima.

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

Orchestra. a tempo.

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

Leonora. ad libitum.

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

ad lib. Orchestra. ad lib.

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

Miserere. 72.
Chorus.

misterioso.

First system of the musical score. It features a piano introduction with a treble and bass staff. The bass staff has a *p* dynamic marking. The treble staff has a *pp* dynamic marking. The key signature is B-flat major. The time signature is 4/4. The music is marked *misterioso.* and includes fingerings (1, 2, 3, 4, 5) and articulation marks.

Second system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The music is marked *misterioso.* and includes fingerings (1, 2, 3, 4, 5) and articulation marks.

Third system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The music is marked *misterioso.* and includes fingerings (1, 2, 3, 4, 5) and articulation marks.

Fourth system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The music is marked *misterioso.* and includes fingerings (1, 2, 3, 4, 5) and articulation marks.

Fifth system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The music is marked *misterioso.* and includes fingerings (1, 2, 3, 4, 5) and articulation marks.

Sixth system of the musical score. It continues the piano introduction. The bass staff has a *pp* dynamic marking. The treble staff has a *pp* dynamic marking. The music is marked *misterioso.* and includes fingerings (1, 2, 3, 4, 5) and articulation marks.

Leonora and Chorus.

appassionato

con agitazione

f *ritard.* *molto rit.*

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

Manrico, in the tower.

cantabile

p a tempo.

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

con passione. *dolente.* *cresc.* *un poco rit.* *a tempo.*

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

To shorten the piece go to page 10. *misterioso.*

Miserere. Chorus.

molto rit. *f* *p a tempo.* *pp*

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

misterioso.

pp

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

misterioso.

pp *rit.*

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

a tempo *passionato*

f

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

accel. *agitato.*

con agitazione

f *ritard.* *molto rit.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

a tempo leggiero. *marcato la melodia*

pp

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

Red. *Red.*

First system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dashed line with the number '8' above it spans the first eight measures of the treble staff. Below the bass staff, there are five asterisks followed by the word 'Ped.'.

Second system of musical notation. Similar to the first system, it features a complex melodic line in the treble staff and a harmonic accompaniment in the bass staff. A dashed line with the number '8' above it spans the first eight measures of the treble staff. Below the bass staff, there are two asterisks followed by the word 'Ped.'.

Third system of musical notation. The treble staff continues the complex melodic line. The bass staff includes the instruction 'cresc.' in the first measure. A dashed line with the number '8' above it spans the first eight measures of the treble staff. Below the bass staff, there are two asterisks followed by the word 'Ped.'.

Fourth system of musical notation. The treble staff continues the complex melodic line. The bass staff includes the instruction 'rit.' in the first measure. A dashed line with the number '8' above it spans the first eight measures of the treble staff. Below the bass staff, there are two asterisks followed by the word 'Ped.'.

Fifth system of musical notation. The treble staff continues the complex melodic line. The bass staff includes the instruction 'rit.' in the first measure. A dashed line with the number '8' above it spans the first eight measures of the treble staff. Below the bass staff, there are two asterisks followed by the word 'Ped.'.

a tempo
f

* *Red.* * *Red.* * *Red.* *

* *Red.* * *Red.* * *Red.* *

molto cresc.

* *Red.* * *Red.* * *Red.* *

rit.
largamento.

* *Red.* * *Red.* * *Red.* *

a tempo.
f

* *Red.* * *Red.* * *Red.* *

appassionato.

First system of musical notation, piano part. The right hand features a rapid, ascending eighth-note scale. The left hand provides a steady accompaniment with eighth notes. Pedal points are indicated by 'Ped.' and asterisks. A first ending bracket labeled '8' spans the final measures.

Second system of musical notation, piano part. The right hand continues the eighth-note scale. The left hand accompaniment is consistent. Pedal points are marked. A first ending bracket labeled '8' is present.

Third system of musical notation, piano part. The right hand continues the eighth-note scale. The left hand accompaniment is consistent. Pedal points are marked. The system concludes with a 'rit.' (ritardando) marking.

Fourth system of musical notation, piano part. The right hand continues the eighth-note scale. The left hand accompaniment is consistent. Pedal points are marked. The system begins with a 'ff' (fortissimo) dynamic and includes a 'molto cresc.' (molto crescendo) marking.

Fifth system of musical notation, piano part. The right hand continues the eighth-note scale. The left hand accompaniment is consistent. Pedal points are marked. The system begins with a 'ff' (fortissimo) dynamic and includes a 'rit.' (ritardando) marking. The system concludes with a final 'ff' dynamic.

HEIMWEH.

LONGING FOR HOME.

An exile from home, splendor dazzles in vain!
Oh! give me my lowly thatch'd cottage again!
The birds singing gaily, that came at my call,
Give me them with the peace of mind dearer than all.
Home, sweet home! There's no place like home!

Edited by Dr. Hans von Bülow.

HANS SEELING, Op. 11, No. 3

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Larghetto. ♩ 88. (Rather broadly; at a slow pace.)

Notes marked with an arrow (↘) must be struck from the wrist.

dolcissimo (with sweetness and delicacy.) *rit.*

a tempo

Red. **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.*

a tempo *rit.*

**Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.*

volante (lightly, flying) *volante ten.*

pp

**Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.*

volante ten.

pp **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.*

un poco ritenuto (a little retard.) *campana* *p* *campana* *p*

**Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.* **Red.*

tempo primo. (resume the first time.)

espressivo
pp

rit. *a tempo*

a tempo

rit. *campana* *crescendo*

f appassionato *ff* *dim e rit.* *pp* *morendo (dying away.)*

zeffiroso (zephyrlike.) *pp*

8

1755. 3

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GRADE 1½ TO 2.

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History shows that just as new communities gradually take their social tone from older, wealthier and more cultured centers of population, so, too, popular music ever tends to assimilate elements from those types of music which in the evolution of art have become established as highest and best.

For these, and other reasons, it appears that while the distinction between popular and classic music will always continue to exist as long as differences in point of individual and local culture remain, nevertheless the relations between the two types of music will necessarily be closer in the twentieth century than ever before.

Both "popular" and "classic" music, so called, may be either good or bad. Confining our attention to what is good, we may understand by popular music that which is simpler, both in form and contents, and hence less artistic; while by classic music we may understand all music of subtler meaning and more developed form, and therefore more artistic in construction.

The material at the disposal of the composer of music is melody, harmony, rhythm, and tone-color, or the different quality which given tone receives when produced by the different species of the human voice, or by different kinds of musical instruments.

A simple melody, air or tune, with a very limited harmonic vocabulary and still further fewer rhythms, may suffice to constitute a good piece of popular music. The masterpieces of the greatest musical composers, from Bach to Wagner, are full of such short pieces

of popular music. As in poetry, so in music—there is no such thing as a long poem or a long piece of music. All large poems or musical works are composite. That is to say, their component parts consist of a number of short poems or "pieces," each of which is separately "posed" so as to produce the desired effect, and all "composed" or strung together, on the thread of a story, a plot or a scheme of form and development. The popular composer in music is content with posing single tones in relation to a background of simple harmony; all of which he composes to the form of a more or less simple melody. The composer of classic music repeats the same process with each melody or shorter theme, but furthermore proceeds to compose a number of such isolated melodies into co-ordinate groups, known as larger musical forms, supplying such connecting links as may be required to bring the separate melodies into some sort of coherent and intelligent succession. Thus, in the aria of the Italian opera, there is always a melody which may be designated A, followed by another melody B, after which, with a more or less literal repetition of melody A, the form is complete. In the rondo form the first melody, A, may recur any number of times from five to the limit of human endurance, with different contrasting melodies between its repetition—thus, A, B, A, C, A, D., etc.

In the sonata form, the order of succession is A, B, C, A, B, C; then follows a development (like the conflict of motives in characters in working out the plot of a novel). This development consists of fragmentary reminiscences and novel combinations of A, B, C; the form closes with A, B, C, heard again once instead of twice, as at the beginning of the form.

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After this brief survey of the outlines of musical construction, the relations of popular music to classic, and of both kinds of music to listeners in general, become obvious.

A concert is like an exhibition of cut flowers, in which the only relations between what is presented are those of more or less judicious and effective contrast. An Italian opera, or a light operetta, is a sort of concert, in which the semblance is introduced by the element of dramatic continuity. In a symphony, a sonata, a fugue and a Wagner music drama, the separate melodies are interrelated like flowers in a horticultural garden, where all are rooted in a common soil, and where every flower appears as a part of a plant of which it is the most beautiful and important part, the flowers of a plant being at once the culmination of its vital forces and the source of further growths.

To persons at a certain stage of musical culture and receptivity, the musical cut flow-

ers of the concert, the "opera," the "operetta," and the popular air, yield more pleasure than the development music of Bach, Beethoven or Wagner; just as to many lovers of poetry Dodd's "Beauties of Shakespeare" afford more pleasure than the plays whence they are taken.

All knowledge, however—musical knowledge not excepted—is a knowledge of relations, simply because the universe itself is a complexity of inter-related co-exigencies. In the absence of the requisite amount of musical culture, the mental effort involved in grasping the relations of the different parts of a work of musical art is so great as to be destructive to all direct and immediate pleasure in the music itself. Hence, to the musically uncultured all artistic music is artificial in the bad sense of the word. Thus the relations between popular and classic music depend largely upon popular musical culture.

Finally, two facts stand out with great clearness before the minds of all who are conversant with what is going on in American musical life: First, Americans are a highly musical people, and, second, as in respect to other factors of civilization, so in regard to music. Americans will never be satisfied with less than the best that the world affords, and nothing will divert them from the search for and the assiduous cultivation of the best.

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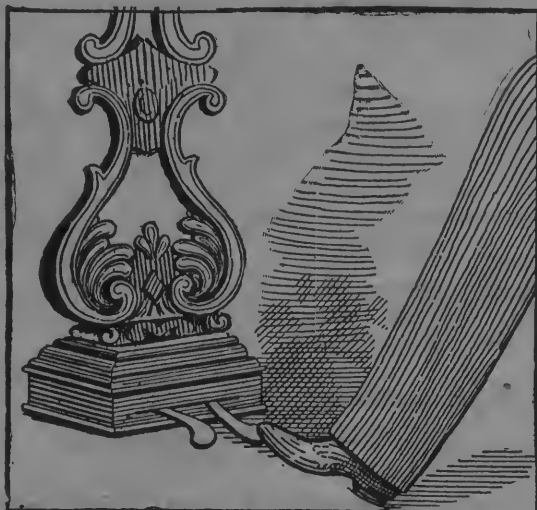
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